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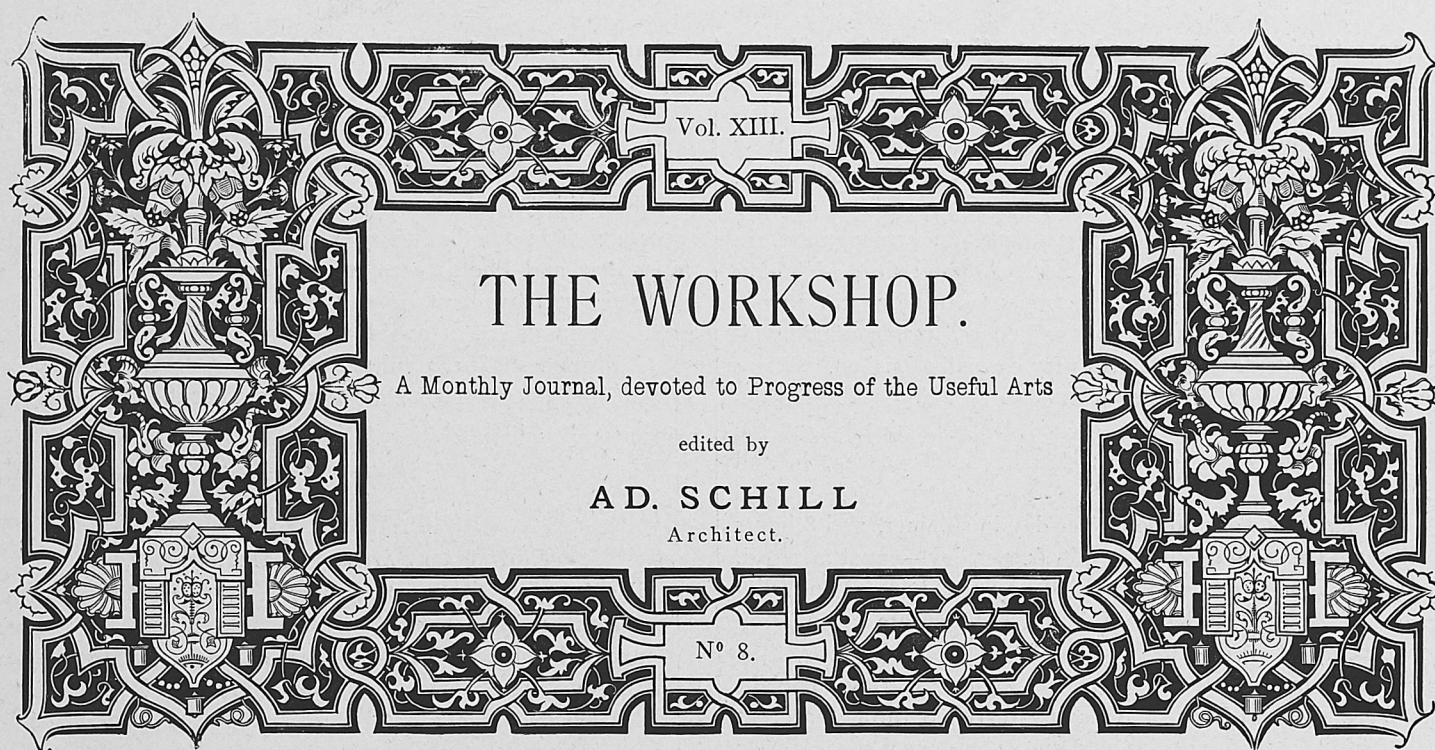
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EXPLANATION OF THE PLATES.

Plate 50. — Wrought Iron Lanterns, Repoussé Work by Bodard aîné in Paris; Painted Glass by Bourrière.

Plate 51. — Objects of Jewelry in Gold, from the design of Prof. C. Lacher in Graz.

Plate 52. — Bedstead, Renaissance Style, designed and executed by Flachet and Cochet in Lyons.

Plate 53. — Drawing Room Suite, consisting of Settee, Easy Chairs, and Small Chairs, the frames in black-

stained wood, the covering in blue silk with pattern, from the design of H. Dühring by Dübell, Cabinet-maker and Decorator in Vienna.

Plate 54. — Top of Doorway in Wrought and Hammered Iron, from a House in Nuremberg; sixteenth century work.

Plate 55. — Capitals of Pilasters; Italian Renaissance.

Plate 56. — Specimen of Lyons Textiles, seventeenth century.

VARIOUS.

Decorators and Painters in France.

Among the artisans sent from Edinburgh to report on the Paris Exhibition was Mr. John Hamilton, who says that he was not a little surprised to find so few painted wall-decorations exhibited. His opinions on the articles displayed are valuable as coming from a practical man, and as containing, moreover, some details as to the hours and pay of French artisans connected with his own particular industry. The principal feature, he says, consisted in having sections and complete suites of rooms fitted up, and furnished with all necessary requisites. The walls, he continues, to a very considerable extent are covered with embossed papers and tapestry, real and imitation. The furniture exhibits are fine specimens of artistic labour. The elaborate carving and the fine proportions all testify to a great amount of talent and good taste. Where any painted decorations are introduced on the furniture, they are of an artistic and highly-finished style. It would be a difficult matter, in making comparison between the French and British exhibits of art furniture, to say which has the advantage of being most perfect in design and execution. As a material for wall decoration, tapestry will not in any likelihood ever become extensively used, from the fact of its being so expensive and the danger of its absorbing infection and accumulating dust.

There was a goodly representation of paperhangings exhibited by French and English houses. The French have heretofore surpassed us in this branch of trade, both in design and in fine colouring; but of recent years paperstaining, as it is technically called, has made enormous progress in England—so much so that our French neighbours are left a long way behind. It is unfortunate, however, that so few of the best English makers were represented in the Exhibition, the result being a rather meagre display of second-class paperhangings. Messrs. W. Woollams & Co., London, exhibited a flock-paper design in various tints of colour. This colouring is produced during the process of manufacture. It has all the appearance of being hand-painted, and can be varnished, if need be, without injuring the colouring. The design of this specimen was relieved by having the background gilt. Messrs. Trollope & Sons exhibited specimens of stained wood in coloured designs, to imitate inlays. The grain of the wood is not destroyed by the process, and it is applicable to all kinds of wood. The imitation which is represented has a telling effect, and makes a capital substitute for real wood inlays.

It proved no easy matter to obtain information regarding the rate of wages, cost of living, house-rents, &c., of the Parisian artisans. Mr. Hamilton says:—On my visiting M. Lenoir & Co.'s painting establishment, I found, to my astonishment, they

had no saloon or showroom wherein to display their specimens of decoration and graining. This is attributed to the general custom of these establishments executing nothing but plain painting. When any decoration or graining has to be done at their works, they have to send for special men who do nothing else. All such establishments of any importance in our own country keep their own decorators and grainers—an arrangement, in my opinion, preferable to the other. A good deal of labour and time is devoted by French painters to bringing their work up smoothly, and this is not confined to the inside of a building, but the outside work is also very carefully finished. Where any decorative work is done, it is of a rich and elaborate description. Specimens of this are to be seen throughout the many public buildings, such as churches and palaces, in and around Paris.

The painters work 10 hours per day in summer, and 8 hours in winter. The average pay is $7\frac{1}{2}$ fr. per day—equal to $7\frac{1}{2}$ d. per hour. This is the same rate of pay per hour as in Edinburgh. Their general habits I could not venture an opinion upon, but this I can faithfully say of the people in Paris, they are polite in manner and of temperate habits. During the eight days I remained in Paris, and having travelled through a great portion of it, I did not in any single instance see man or woman the worse of liquor, nor did I observe the disgraceful scene which too frequently occurs in the streets of our own country—namely, „a street row.” One thing is generally remarked, however, that a Frenchman spends a great part of his time in the *café* or the theatre, home comforts being almost unknown. In conclusion, I may say that in my opinion this country has nothing to fear or be ashamed of when compared with France. Our manufactures, as shown in the late Exhibition, undoubtedly compare favourably with those of any other nation.

The Furniture Gazette.

Honors to an Inventor.

The authorities of the city of Blois, France, have determined to erect a monument to Denis Papin, an ingenious inventor of the seventeenth century, for whom it is claimed the honor of having made the first useful application of steam power. Whether this claim can be substantiated or not is doubtful, for, besides uncertainty as to the stories about Papin's inventions, there are prior inventors with more or less vague claims of the same kind. The difficulty of determining who is first with inventions of our own day and generation is increased immeasurably when a question of priority is raised as to devices two hundred and more years old. However, whether Denis Papin made the first steamboat or not, he was certainly an ingenious and useful inventor, who, with others, paved the way for the many useful applications of steam to industrial work since devised, and it is conceded on all sides that he at least invented the lever safety valve. His story is that, being a victim of religious persecution, he left his native country, and, while living in Germany, about 1707, invented and constructed a steamboat, on which he and his family embarked, with the intention of exhibiting it on the Weser and then taking it to England. His invention was destroyed by the Mariners' Guild of the Weser, who had the monopoly of navigating that river; but his native town of Blois has now determined to erect a monument commemorating his inventive genius, and Mayor Chavigny writes to one of our daily newspapers asking the co-operation of America in honoring him. The *Public Ledger* properly adds: No injustice need be done Newcomen, Savery, Watt, Fitch, Oliver Evans, Fulton, Stevens, or others who, within the next hundred years, reinvented and improved engines and steamboats until really practicable and useful types of each were produced. Great inventions are almost always growths, the earlier stages of which can scarcely be recognized, but every one who helps them along is deserving of a fair share of the honor too often paid only to the man who gives them the finishing touch. Without going into questions of priority, Blois has abundant

reasons to honor the memory of the almost forgotten Denis Papin.

Scientific American.

The Telephone in Paris.

The Edison telephone is in full operation in Paris, the exchange there numbering over 350 subscribers. The carbon transmitter and Phelps receiver are employed. The lines are under the management of the state, and a closed circuit is employed in order to avoid induction currents. Experiments up to distances of 140 miles have been made with success. Trial of the telephone is also being made at the Carberry Mine, near Inveresk, in Scotland.

Scientific American.

Photographic Novelties.

PHOTOGRAPHY APPLIED TO THE BIOSCOPE.

The London *Photographic News* reports the following most recent novelties in photographic discovery. M. Eugène Simmonar has invented a kind of bioscope, in which a portrait is shown with the eyes sometimes open, sometimes shut. The illusion of the same person alternately awake and asleep is very perfect. To obtain this effect, the inventor takes a double photograph of a sitter in exactly the same position, only in the first the eyes are open, in the second closed. From these two negatives prints are taken, one on the right side, the other on the reversed side of the same sheet of paper, in such a way that the two images, when viewed by transmitted light, accurately coincide; this can easily be done by the carbon process. By means of a small instrument arranged for the purpose, the light and reversed sides of the paper are alternately illuminated, and the face is seen with the eyes successively open and shut. Thus the illusion of a person rapidly winking can be perfectly produced.

PHOTOGRAPHIC TOY.

M. Lipman has applied an analogous principle to the production of trinkets, in which are set two photographic miniatures, something similar to those which M. Dagron used to make many years ago. For example, one of the miniatures represents a lady holding her opera glass to her eyes, the other a portrait of the same lady without the glass. By means of a small button acting on a reciprocating motion, one image may be rapidly substituted for the other, and a very good illusion is obtained of the figure raising and lowering the opera glass. Effects of this kind are susceptible of any amount of variation. A large number of highly interesting applications of a similar description would appear to be open to gelatino-bromide plates, especially as their superior over wet collodion plates, as regards sensitiveness, increases enormously the facility for obtaining the desired result.

Scientific American.

Bronzing Iron.

To one pint of methylated finish add 4 oz. of gum shellac and $\frac{1}{2}$ oz. gum benzoin; put the bottle in a warm place, shaking it occasionally. When the gum is dissolved let it stand in a cool place two or three days to settle, then gently pour off the clear mixture into another bottle, cork it well, and keep it for finest work. The sediment left in the first bottle, by adding a sufficient quantity of spirit to make it workable, will do for the first coat or coarser work when strained through a fine cloth. Next get $\frac{1}{2}$ lb. of finely-ground bronze green—the shade may be varied by using a little lamp-black, red-ochre, or yellow-ochre; let the iron be clean and smooth, then take as much varnish as may be required, and add the green colour in sufficient quantity; slightly warm the article to be bronzed, and with a soft brush lay on it a thin coat. When that is dry, if necessary lay another coat on, and repeat until well covered. Take a small quantity of the varnish and touch the prominent parts with it; before it is dry, with a dry pencil lay on a small quantity of gold powder, and then varnish the whole.

The Furniture Gazette.

